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105	Swedish Song	C	106	Swedish Song	C	107	Swedish Song	C	108	Swedish Song	C
109	Swedish Song	C	110	Swedish Song	C	111	Swedish Song	C	112	Swedish Song	C
113	Swedish Song	C	114	Swedish Song	C	115	Swedish Song	C	116	Swedish Song	C
117	Swedish Song	C	118	Swedish Song	C	119	Swedish Song	C	120	Swedish Song	C
121	Swedish Song	C	122	Swedish Song	C	123	Swedish Song	C	124	Swedish Song	C
125	Swedish Song	C	126	Swedish Song	C	127	Swedish Song	C	128	Swedish Song	C
129	Swedish Song	C	130	Swedish Song	C	131	Swedish Song	C	132	Swedish Song	C
133	Swedish Song	C	134	Swedish Song	C	135	Swedish Song	C	136	Swedish Song	C
137	Swedish Song	C	138	Swedish Song	C	139	Swedish Song	C	140	Swedish Song	C
141	Swedish Song	C	142	Swedish Song	C	143	Swedish Song	C	144	Swedish Song	C
145	Swedish Song	C	146	Swedish Song	C	147	Swedish Song	C	148	Swedish Song	C
149	Swedish Song	C	150	Swedish Song	C	151	Swedish Song	C	152	Swedish Song	C
153	Swedish Song	C	154	Swedish Song	C	155	Swedish Song	C	156	Swedish Song	C
157	Swedish Song	C	158	Swedish Song	C	159	Swedish Song	C	160	Swedish Song	C
161	Swedish Song	C	162	Swedish Song	C	163	Swedish Song	C	164	Swedish Song	C
165	Swedish Song	C	166	Swedish Song	C	167	Swedish Song	C	168	Swedish Song	C
169	Swedish Song	C	170	Swedish Song	C	171	Swedish Song	C	172	Swedish Song	C
173	Swedish Song	C	174	Swedish Song	C	175	Swedish Song	C	176	Swedish Song	C
177	Swedish Song	C	178	Swedish Song	C	179	Swedish Song	C	180	Swedish Song	C
181	Swedish Song	C	182	Swedish Song	C	183	Swedish Song	C	184	Swedish Song	C
185	Swedish Song	C	186	Swedish Song	C	187	Swedish Song	C	188	Swedish Song	C
189	Swedish Song	C	190	Swedish Song	C	191	Swedish Song	C	192	Swedish Song	C
193	Swedish Song	C	194	Swedish Song	C	195	Swedish Song	C	196	Swedish Song	C
197	Swedish Song	C	198	Swedish Song	C	199	Swedish Song	C	200	Swedish Song	C

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY MAGAZINE FOR THE MODERN MUSIC TEACHER AND ALL MUSIC LOVERS

Edited by JAMES PRESSER, Editor

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WALTER BOLEY

91=90 moderate to H.4 = 100

 $51 = 51\%$ moderate to $38.4 = 38\%$ severe

YELLOW BUTTERFLIES

WALTZ

OCTOBER 1938 *Page 643*

A lively drawing-room setting, not difficult to play but requiring nimble fingers. Grade 33

MATHIEE LOEH-EVANS

Tempo di Valore $\alpha = 10\%$ 

SALUTE THE COLORS

MARCH
SECOND

A smiling military march, with a splendid ending.
Tempo di Marcia Spiritoso M. M. 4/4

TRIO

SALUTE THE COLORS

MARCH
PRIMO

A. E. WALKER

Tempo di Marcia Spiritoso M. M. 4/4

TRIO



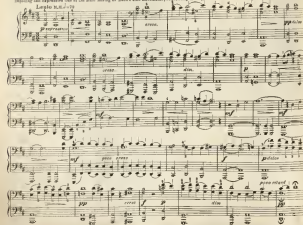
SARABANDE

From Sixth Sonata for Violoncello in D major
SECONDO

Arr. by R. Tiers

Imparting an expansive flow to the most moving of Bach's slow movements, happily arranged.

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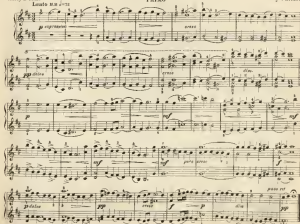
SARABANDE

From Sixth Sonata for Violoncello in D major
PRIMO

Arr. by R. Tiers

Lento. R. M. J. = 72

J. S. BACH



MAY NIGHT

NOCTURNE

HERBERT RALPH WARD

A graceful and nostalgic piece, with warm, subtle melody.

Andante e sereno

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THE SWING

OCTOBER 1934 Page 572

THE SWING IN THE ORCHARD

LENZIE W. ABBOTT

Here may a place, more than usually interesting to harmonization, be made.

Tempo de Valse a 3/4

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SOUVENIR OF ITALY

TARANTELLE

As accompanying Tarantella's movement, playing usually will enter the fingers Grade III
Vivace 3/4 = 124

LEON P. BRAY

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WALTZING ON THE PIER

A melodic waltz movement, affording excellent practice in the production of the singing tone in notes back Grade II
Tempo di Valzer 3/4 = 114

L. LESLIE LOTH

'NEATH SUNNY SKIES

SPANISH DANCE

C. W. KERN, Op. 343

A vigorous characteristic piece by a popular writer Grade IV

Allegretto vivace

Musical score for 'NEATH SUNNY SKIES' in G major, 2/4 time. The score is for piano and includes a variety of musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f*, *rit*, and *allegro*. The piece is characterized by its rhythmic complexity and melodic lines.

Musical score for 'SCOUTS' RACE' in G major, 2/4 time. The score is for piano and includes a variety of musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f*, *rit*, and *allegro*. The piece is characterized by its rhythmic complexity and melodic lines.

SCOUTS' RACE

A good working in vocal lines, in the minor key Grade IIIA

Allegretto scherzando in G minor

PLATON KOUNOFF

Musical score for 'SCOUTS' RACE' in G minor, 2/4 time. The score is for piano and includes a variety of musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f*, *rit*, and *allegro*. The piece is characterized by its rhythmic complexity and melodic lines.

CHING LING
THE CHINESE DOLL

CONSTANTIN STERNBERG, Op. 85, No. 2

From the set of pieces *Die Jule*, dedicated to Miss Jule's Belton daughter of the famous pianist. Grade II¹

THE POETIC IDEA

There is a great deal of contrast between the original and the re-arranged. The Chinese melody strikes us strongly because the Chinese scale has only five tones, what we call the Pentatonic and the fourth of our major scale has nothing in the scale of the Chinese. As they, consequently, have no harmony in our meaning of that word, there

is no accompaniment in our sense from the melodic scale with its only, dyads, which are in the Chinese scale. The whole movement, beginning in measure 36, must play all the grace notes of the pentatonic scale of dancing, in order to make the contrast so striking as possible.

THE TECHNIQUE

Special attention should be paid to the proper holding of double stemmed notes, such as occur in the left hand of measures 37 and 38. In both hands of measures 40 to 45. In measure 57 to 58 in left hand.

NOTICE

When playing the piece for children or in public, the player may play the words (suggested notes in the left) and omit the double-stemmed notes.

Now, Ching Ling, it is past time! Show
me one of your Chinese dances. I do not
know the words, so you sing the melody
and I will play some sort of that dance piece.

The first system of the musical score for 'Ching Ling, The Chinese Doll' by Constantin Sternberg. It consists of a piano introduction (measures 1-35) and a vocal melody (measures 36-58). The piano part is in G major, 2/4 time, and features a pentatonic scale in the left hand. The vocal melody is in G major, 2/4 time, and features a pentatonic scale in the right hand. The score includes fingerings, dynamics, and articulation marks.

THE MUSIC

The second system of the musical score for 'Ching Ling, The Chinese Doll' by Constantin Sternberg. It continues the piano introduction (measures 36-58) and the vocal melody (measures 59-100). The piano part is in G major, 2/4 time, and features a pentatonic scale in the left hand. The vocal melody is in G major, 2/4 time, and features a pentatonic scale in the right hand. The score includes fingerings, dynamics, and articulation marks.

¹ The title and ending measure may be played either singly or jointly, though the solo ending forms a better conclusion because the melody which surrounds the entrance in both staves.

MINUET IN D

W. A. MOZART

One of the smaller gems by Mozart, standing in the vanguard of the modern employment of certain characteristics. Grade IV

Moderato M.M. = 120

BY MOONLIGHT

HOMER GRUBB

An interesting song without words by one of the greatest young American composers. Grade II

Moderato M.M. = 70

LA REVE

J. F. ZIMMERMAN

A pleasurable vocal part with excellent opportunity for pianists to save production.
Moderato

Violin

Piano

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Piu lento

Violin

Piano

Trio

It then hangs back in ff and play of Trio, then play Trio

ITALIAN SONG

P. I. TCHAIKOWSKY

An easy duet in a charming arrangement

Piano 3/4 4-75

Arranged for violin with piano accompaniment
by ARTHUR HARTMANN

Violin

Piano

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IF YOU LOVE ME

RICHARD de BOWEN, *Op 424, 30*

1800 年 7 月 20 日 星期一

Mr De Krom's very latest song, written to his happy wife, is
Andarica ou sentimental

[illegible]

SWEETHEART, I'M DREAMING OF YOU

RALPH KINDER

2004 年 12 月 10 日 星期四

The refrain of this song is the principal theme of the Kinder's successful number for organ or piano entitled: *Erstens Moderato espressivo* *Op. 10, No. 1*

rehearsal of this song among the principal themes of the Kishinev manuscript for organ or piano soloed, is given.

Moderato espressivo

Don't you re-mem-ber the
all types—eg. yam, Denevshin the wild run-er. When? Don't you re-mem-ber the people we
in the stars take the song! There is a place that I know,
And oh! In dream-land I am When you are all set by me late, all re-claim-able
treasur-ing our dream-er's glow. How I am for all the blue, Thro' the blue dream-er's glow
There! Thought-er's part, less late my heart, With the heart-er's dream-er's glow

